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length of four hundred and two pages mostly in that city. The book is not uninteresting, but offends in many ways against good taste: there is an unrefined suggestiveness largely pervading the volume, and the constant side hits at the Church of Rome—if we mistake not, the author's own Church—are neither well-placed nor strong in their own strength. The theme, on which hangs much tortuous intriguing, is slight: a young girl of great wealth consecrated by her uncle, a cardinal, to the life of a nun, is attracted from her "vocation" by a young Englishman whom she finally marries.

THE LIGHTNING CONDUCTOR. Edited by C. N. and A. M. Williamson. New York: Henry Holt & Co.

"The Lightning Conductor" is delightfully bright and, better still, "something new under the sun," although the types—the American girl, the old maid aunt, the American snob, the British *nouveau riche*, and the son and heir of a good English family—are familiar enough. The characters reveal themselves in letters, and their adventures are spiritedly narrated and readily accepted by the fascinated reader, though cool reason must admit their improbability. The dream country of Southern Europe and the islands, Sicily and Capri, viewed by the unconventional American girl and historically interpreted for her by the suspiciously learned and polished *chauffeur*, are brought before us in many new lights. Travel and history do not prevent the development of a love tale that finds a happy ending in a serio-comic situation perfectly in keeping with the style of the whole book.

BORROWED PLUMES. By Owen Seaman. New York: Henry Holt & Co.

Mr. Seaman's new book contains twenty-two sketches embodying exaggerated imitations of the style of about twenty-three authors. Where the skits are short and quick, and the imitated authors remarkable for special peculiarities, the work is very bright and funny, as in the case of Marie Corelli and Maeterlinck. Others, however, while verbally clever imitations of style, as those after Mrs. Humphry Ward and Henry James, are very long and without the real